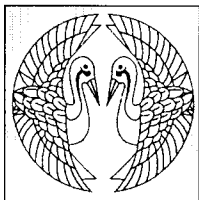


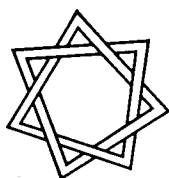
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PRESENTING THE MANUSCRIPT

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AN ENTIRE LIBRARY IN A SINGLE BINDING

The manuscript anthology *Gulshan* held in the collection of the St. Petersburg Branch of the Institute of Oriental Studies was compiled and executed by Muḥammad Kāzīm b. Muḥammad Riḍā whose pen-name was Mahjūr [1]. The manuscript is undoubtedly a rarity. It could be regarded as a notable work in the history of Persian manuscript books. The manuscript is outstanding in at least three respects. First, the copy presents a vast anthology of Persian literature of the tenth—eighteenth centuries, with special attention to the seventeenth—eighteenth centuries poets. In particular, the work of Mahjūr was characterised by heightened interest in small-scale poems (*mathnawī*) generally written on concrete themes drawn from life. *Mathnawīs* make up 66 of the total number of 103 poems. Second, the manuscript contains 100 miniatures illustrating various works. They are eclectic in style, including features and echoes of the Iṣfahān school of the late seventeenth—early eighteenth century, as well as of the traditions of the age of Nādir-shāh (r. 1736—1747), the Zands and the early Qājārs. Finally, the copy is striking in its impressive dimensions — 69.5 × 48.8 cm. One should note that the large- and extremely large-format Qurʾāns which were created in Iran and neighbouring countries were a familiar, if relatively rare, phenomenon [2]. As for secular manuscripts of such dimensions, they were created in Iran apparently only on the rarest occasion. In addition to the copy under discussion here, I know only two: (i) *Fāl-nāma* [3] and (ii) *Būstān-i khiyāl*, compiled by Mīr Muḥammad Taqī al-Jaʿfarī al-Ḥusaynī Aḥmadābādī [4].

In the present article I limit myself to a brief general survey of the contents of the *Gulshan* anthology, a codicological description of the manuscript, a general description of the miniatures it contains and the scenes depicted [5]. But, first, some words about the compiler of the manuscript must be said here. The author of a catalogue of Persian collections, Aḥmad Monzawī, names Mīrzā Kāzīm Mahjūr Hamadāni as the compiler of the anthology [6]. The exact dates of his life are not known. However, judging from a note on one of the pages of the manuscript, he was alive on 5 Shaʿbān 1199/13 June 1785 [7]. We have practically no other information about this person, with the exception of what he himself reports in the notes and annotations he made in the present manuscript. A poet, a literary and cultural figure, he undoubtedly received a good education. He was, for a time, probably in the service of the Qājār

khāns, or at least connected with them in some fashion. In any case, on fol. 956a we find one *qitʿa* he had written much earlier in honour of Muḥammad Ḥasan-khān's (1127—1172/1715—1759) victory over Āzād-khān Gilzāyī, the former military commander of Nādir-shāh, when Āzād-khān Gilzāyī seized control of certain regions in South Azerbaijan. In a poem on fol. 334b, he notes that the collection is dedicated to a certain Nawwāb-khān.

Gulshan is an extremely valuable anthology; Mahjūr worked on it for about eight years. It is distinguished by a strikingly diverse selection of works written by poets of the eleventh—eighteenth centuries in various genres and forms. The manuscript containing the anthology is an entire portable library in a single binding. The book was transcribed in parts which were afterwards bound without keeping the chronological order: for example, fol. 10a contains the date of 1198/1783—84; fols. 24a and 31a — 1191/1777—78; fol. 71a — 1193/1779—80; fol. 110a — 1195/1781—82; fol. 124b — 1192/1778—79, etc. The significant number (46) of folios, approximately 5% of the total, remained unfilled. This is far too many and would not have occurred if the manuscript had been copied in order, folio after folio.

The anthology contains 103 poems and prose works of various lengths and genres by 47 authors; the compiler placed works by 23 of the authors among other genres. The authorship of 17 poems (or fragments) has remained unestablished. Moreover, Mahjūr placed the following selections at various places in the copy: (i) *ghazals* by 58 authors, including 21 authors already noted in other genres of poetry (fols. 116—24a, 32b—89b, 96a—98b, 225a—229b, 238a—252b, 255a—263b, 346a—347b, 349a—351b, 354a—361b); (ii) *qaṣīdas* by 20 authors, including 12 repeated names (fols. 24b—31a, 270b, 273a—277b, 352a—353b, 374a—378b, 379a—380a); (iii) *qitʿas* by 22 authors, including 12 repeated names (fols. 90a—95b); (iv) *rubāʿīs* by 116 authors, including 28 repeated names (fols. 362a—373b). In addition to the works of Persian authors, the collection includes works in Āzarbayjānī (Fuḍūlī, Khāwarī, Ḍamīrī), Chaghatay (Nawāʿī), and Kurdish (Aḥmad Khānī, Afrād). A number of poems represented are written in Gūrānī, Lārī, Pushtū, Gilyakī, Hindī; written in Arabic script are four lines in Georgian and two fragments in Armenian, six lines each. All are vowelless.

Among the most famous authors whose works are represented in the manuscript are Sa'dī Shīrāzī, Ḥāfiz, Khwājū, Jāmī, Anwarī, 'Attār, Salmān Sāwajī, Nāṣir-i Khusraw, Jalāl al-Dīn Rūmī, to name but a very few. It is important that apart from the writings of these famous authors, a great number of works by minor poets are present as well.

The poems of each poet are generally arranged by genre and are in alphabetical order according to rhyming syllables. Extracts from *dīwāns* of *ghazals* and *qaṣīdas* are specified before the *basmala* or in the colophon. However, no obvious system is followed in the text arrangement, be it chronology, genre, or composition. One should note that a significant number of the large poems, for example, of Firdawsī, Nawā'ī, etc. are given in fragments, as are many of the long *qaṣīdas*. As for the *ghazals*, they are usually found in full, although sometimes with cuts which range from two to five *bayts*. In some instances, the compiler contented himself with only the opening (*maṭla'*) and closing (*maḳṭa'*) *bayts*. Represented in the anthology in this fashion are the *ghazals* by Qudsī, Bīgāna, Sālik, Nāṣir-'Alī, and many others.

The careful, scrupulous work of the compiler-copyist who sought to provide a reliable text deserves special attention. He frequently expresses his regret that he does not possess the protograph with the authentic text of the work being copied (fols. 87b, 116a, 232b, 402a, etc.). This seems to explain the missing text in works by Sa'dī, Ḥāfiz, Rūḥ al-Amīn, Nizārī, Jāmī, Fayḏī and Muḥtasham, as the manuscript was always carefully checked after copying. It also seems that when Mahjūr received new copies, he used them to make additions to already recorded verses and provided the text with variant *miṣrā'*s and *bayts*, noting repetitions, etc. (e.g., fol. 56a).

The most valuable aspect of the *Gulshan* is the significant amount of space (approximately half of the text) it allots to works by poets of the seventeenth–eighteenth centuries who wrote in Iran and India. Their works largely include *mathnawīs* not lengthy and written to describe ordinary events. It should be noted that Persian poetry of the period demonstrates heightened interest in this type of event-based *mathnawī*. Poems become much shorter and their subject matter becomes more earth-bound and connected with everyday life. They no longer take as their basis the exploits of heroes or deeds of mythical monsters, etc. Instead, they are dedicated to ordinary human concerns and feelings even in those cases where poems are written on traditional themes in imitation of the classics (e.g., *Chāh-i wiṣāl* by Shu'la). When composing his *mathnawīs* and prose, Mahjūr, who was a representative of the Iṣfahān cultural circle of the second half of the eighteenth century, preferred simpler and less elaborate language. One can say that the *Gulshan* provides rich and interesting material for the study of Persian poetry of the seventeenth–eighteenth centuries. The *Gulshan* can also serve as most valuable source for studying the *bazgasht* literary movement,

a contemporary of which was the compiler of the current anthology.

The manuscript was executed in Iran. Although dates are abundant in the copy, there is some vagueness about its exact dating. Muḥammad Kāzim left 27 dated notes from 30 Dhū'l Qa'da 1191/30 December 1777 to 5 Sha'bān 1199/13 June 1785 (fols. 24a, 380a). For some reason, absent in these dates are 1194/1780 and 1196/1781–82. Probably, these were the years of the compiler's ailment or engagement in some other enterprise.

The manuscript contains 459 folios (plus one folio endpaper). It is provided with Eastern pagination (custodes, written in numbers and words are in the upper left corner of the recto folio). The text dimensions are 57.2 × 38.2 cm. The first 20 folios bear a border of two gold strips (one thin, one thick); further the border is a single, thin, red band. While prose texts consist of 47 lines per page, poetry is arranged in 8 columns with a varying number of lines in each, from 28 to 48 (there are generally 45–47 lines per page). Thin, dense, well polished paper, greyish-yellowish in colour, was manufactured in Iran. The text is written in black Indian ink. Authors' names, titles of works, sections and chapter headings in large works are written in red ink. The hand is sure, accurate, and professional. It is a large eighteenth-century *nasta'liq*, with *shikasta* elements. Utterances in Arabic and citations from the Qur'ān are written in clear *naskh*. A *mistar* was used in copying.

The Eastern binding of stiff leather was covered in black leatherette during European restoration. The back is of thin black leather. The inner sides of the covers are pasted over with thin brown morocco leather with tooled gold border around the edges. The copy was also restored in Iran (cf. fol. 306), when fol. 1a was written anew and torn folios and margins were pasted together. A detailed table of contents was drawn up at that time and bound into the beginning of the manuscript. It provides the titles of 238 works (including extracts from *dīwāns* and collections) represented in the anthology.

In its present form, the manuscript does not seem to have been completed (cf. fol. 374a, where only one *bayt* from a *qaṣīda* by Fayzī is given); there is no beginning, although fol. 1b was finished later, during restoration, and there is no ending. Moreover, there is a lacuna of one folio after fol. 178; the stitching has come partially undone. A number of folios are torn near the binding: fols. 1, 2, 59, 98, 99, 322, 459; the edges of folios 1, 2, 18–39, 306, 459, and others were trimmed and pasted, although the body of the text did not suffer in this process. The following folios are blank: fols. 1a, 10b, 11a, 25b, 31b, 32a, 47b, 48a, 54b, 55a, 71b, 72a, 81b, 109b, 112a, 116b, 117a, 125a, 134b, 140a, 155a, 183b, 184a, 196b, 197a, 212a, 230b, 280a, 287b, 288a, 300a, 308a, 321b, 335a, 345b, 362a, 380b, 382a, 388b, 389a, 402b, 406a, 417a, 429b, 430a, 444b, 445a. By all appearances, the copy has remained unfinished.

Miniatures

The manuscript is lavishly decorated with 100 miniatures. All of them are drawn on paper in special places in the text left blank for this purpose by the copyist. Watercolours, gold leaf, and silver were used. The miniatures are by two or three artists who must have been schooled in Shīrāz

or Iṣfahān. All of the miniatures are exclusively eclectic in style and a significant number of them reveals a two-dimensional approach. Many of them betrays elements characteristic both of the Iṣfahān school of the late seventeenth–mid-eighteenth century, with its evident borrowings

from European art — chiaroscuro depicting, reduced perspective — as well as of late-Zand miniature painting, whose style was followed in the early Qājār period. The first influence is reflected in the specific treatment of tree foliage, the depiction of the sky with several brush-strokes of blue paint, as well as in non-bold attempts to convey the size of buildings with chiaroscuro and perspective. The second found expression in the bright palette used to depict in-

dividuals, in the varied forms of head-dress (from the fashion of the Nādir-shāh rule to that of the early Qājār periods), in the cut of garments about the waist, and in a noticeable absence of costly jewellery. On the whole, the work of the artists demonstrates the lack of individual style, which reflects the decline of the book miniature as an art form in Iran at the close of the eighteenth century.

Scenes depicted in the miniatures

I. From the *Dīwān* (“Collection of poems”) by Shams al-Dīn Muḥammad Shīrāzī, who bore the pen-name Ḥāfiẓ (d. 791/1389).

1. “A Ṣūfi, a *maykhāna*-keeper, and a waiter over a jug of wine”, fol. 45a, 18.0 × 28.4 cm.

II. *Gul wa bulbul*, the poem by Muḥammad Kāẓim b. Muḥammad Riḍā, compiler and copyist of the current *Gulshan* anthology, who bore the pen-name Mahjūr (he was alive in 1199/1785).

1. “Two nightingales (one is free, the other in a cage) praising a rose”, fol. 99b, 37.0 × 26.8 cm.

III. *Jang-i fīl*, the poem by Abū Ṭālib Hamadānī, who bore the pen-name Kalīm (d. 1062/1652).

1. “Awrangzab, son of Shāh-Jahān defeating with his blade an enraged elephant”, fol. 107a, 36.5 × 24.3 cm.

IV. Poem of an unestablished author, dedicated to the Ṣafawid Shāh ‘Abbās II (r. 1052—1077/1642—1666).

1. “Shāh ‘Abbās hunting onagers in Māzandarān”, fol. 108b, 36.8 × 23.3 cm.

V. Untitled poem by Muḥammad Kāẓim b. Muḥammad Riḍā (cf. No. II).

1. “The son of Ḥalab's ruler encounters the beauty Gul, the ruler of Ray”, fol. 113a, 37.0 × 24.3 cm.

2. “Disguised as a merchant, the crown-prince of Ḥalab admires Gul sleeping in a garden”, fol. 114b, 36.7 × 24.2 cm.

3. “Wedding celebrations of the young ruler of Ḥalab and Gul”, fol. 116a, 36.8 × 29.0 cm (see *Plate 1* on the back cover).

VI. *Laylī wa Majnūn*, the poem by Maktabī Shīrāzī (d. after 928/1521—22).

1. “Laylī and Majnūn in school”, fol. 118b, 36.1 × 35.1 cm.

2. “Battle between Nawfāl's detachment and warriors from the tribe of Laylī”, fol. 121a, 37.1 × 36.0 cm.

3. “Majnūn over the body of Laylī”, fol. 124a, 37.0 × 29.0 cm (see *fig. 1*).

VII. *Subḥat al-abrār*, the poem by Nūr al-Dīn ‘Abd al-Raḥmān, who bore the pen-name Jāmī (817—898/1414—1492).

1. “The departure of the Sovereign and his retinue for a hunting”, fol. 128a, 37.0 × 26.4 cm.

2. “A beauty throwing from the roof of her house an old man who is in love with her”, fol. 130a, 36.7 × 24.2 cm.

3. “An Arab merchant speaking in his tent with a Ṣūfi and an Ethiopian slave”, fol. 132b, 36.5 × 23.0 cm.

VIII. *Ḥamla-yi Ḥaydarī*, fragments of the poem by Mīrzā Muḥammad Rafī‘ b. Mīrzā Maḥmūd Mashhadī, who bore the pen-name Bādhil (d. 1123/1711—12).

1. “‘Alī defeating Ṭalḥ with a blow of the sword Dhū'l-fiqār in the presence of Muḥammad”, fol. 146a, 36.7 × 31.5 cm.

2. “‘Alī defeating a blasphemer during the battle of Uḥud”, fol. 149a, 36.8 × 33.5 cm.

3. “Led by Jibrīl, ‘Alī cuts a Jewish hero in two with a sword”, fol. 153b, 37.0 × 31.6 cm.

IX. Fragments from the poetic epic *Shāh-nāma* by Abū 'l-Qāsim Maṣṣūr Ṭūsī, who bore the pen-name Firdawsi (ca. 329 — ca. 416/940—1025).

1. “The night-time attack of the Turanians, led by Pīrān, on the camp of the Iranians, led by Ṭūs”, fol. 158a, 37.1 × 31.4 cm.

2. “Rustām killing the hero Ashkībūs with an arrow”, fol. 160b, 37.0 × 31.0 cm.

3. “Rustām, in pursuit of the fleeing Shingil-shāh, fells him with a sword”, fol. 163a, 37.0 × 31.5 cm.

4. “Rustām killing the White div with a mace”, fol. 165b, 37.0 × 36.0 cm.

5. “Rustām, seized with grief, over the dying Sahrāb”, fol. 166b, 36.6 × 31.2 cm.

6. “Kay-Khusraw killing Shīde, son of Afrāsiyāb”, fol. 169a, 37.0 × 29.2 cm.

7. “Kay-Khusraw amusing himself in the palace of Afrāsiyāb in the company of his concubines”, fol. 171b, 37.1 × 34.6 cm.

8. “Kay-Khusraw crossing lake Zara in his campaign against the fortress Gangdīz”, fol. 173b, 37.1 × 30.6 cm.

9. “Rustām, roasting an onager on a spit, turns away with his left foot a rock thrown at him by Bahman, son of Isfandi-yār”, fol. 176b, 36.4 × 32.4 cm (see *fig. 4*).

10. “Sīmurgh treating Rustām, who is pierced by the arrows of Isfandi-yār, and explaining to him how to win his foe”, fol. 179b, 37.5 × 28.0 cm.

11. “Rustām killing Isfandi-yār by piercing his eyes with a double-tipped arrow”, fol. 180b, 37.1 × 35.8 cm.

12. “Mortally wounded, Rustām, who has fallen into a pit-trap for wolves, pierces Shaghād, hiding behind the trunk of a tree, with an arrow”, fol. 182a, 36.8 × 39.5 cm.

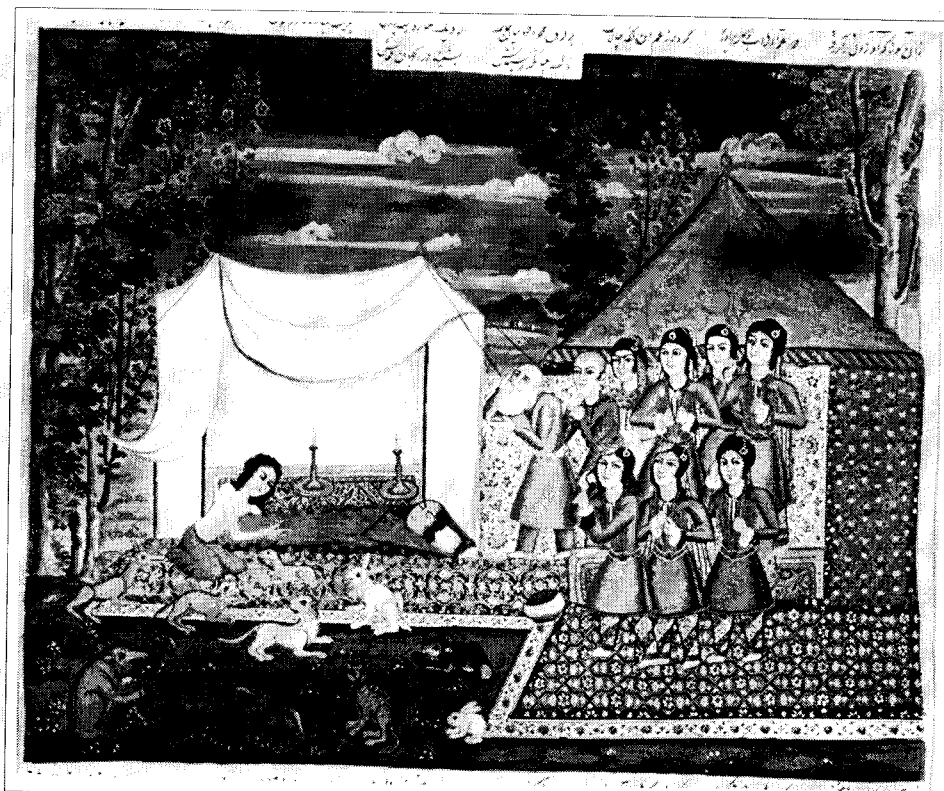


Fig. 1



Fig. 2



Fig. 3



Fig. 4

- X. *Bustān*, the poem by Mushrif al-Dīn Abū Muḥammad ‘Abdallāh Shīrāzī, who bore the pen-name Sa‘dī (d. 691/1292).
1. “A poor *faqīh* in the company of his prospering colleagues at the home of a rich *qādī*”, fol. 190b, 36.2 × 28.7 cm.
 2. “A wise physician appealing to the son of an *amīr*, whom he once healed, and being denied his request”, fol. 194b, 37.0 × 28.0 cm.
- XI. *Yūsuf wa Zulaykhā*, the poem by Nūr al-Dīn ‘Abd al-Raḥmān Jāmī (cf. No. VII).
1. “‘Azīz, the ruler of Egypt, meeting Zulaykhā on her coming to Egypt”, fol. 200b, 37.0 × 30.3 cm.
 2. “Yūsuf, rescued from the well, among the members of the merchant Malik’s caravan”, fol. 202a, 36.3 × 25.2 cm (see *Plate 2* on the back cover).
 3. “Zulaykhā recognises in Yūsuf, who is led as a slave before the pharaoh’s palace, the youth whom she saw in a dream”, fol. 203b, 37.0 × 27.2 cm (see front cover).
 4. “Beautiful slave-girls visit Yūsuf working in the palace garden”, fol. 204b, 37.0 × 27.7 cm.
 5. “Zulaykhā receiving Yūsuf in the seventh hall of her palace, decorated with her portraits”, fol. 205b, 37.0 × 26.6 cm.
 6. “Zulaykhā presenting Yūsuf to the Egyptian wives”, fol. 206b, 37.0 × 28.0 cm.
 7. “Zulaykhā visiting Yūsuf in prison”, fol. 207b, 37.3 × 27.0 cm.
 8. “Summoned by ‘Azīz from prison, Yūsuf interprets the pharaoh’s dream”, fol. 208b, 37.0 × 26.7 cm.
 9. “The wedding of Yūsuf and Zulaykhā”, fol. 209b, 37.0 × 26.7 cm.
 10. “Zulaykhā dying from grief on the grave of Yūsuf”, fol. 210b, 37.0 × 25.0 cm.
- XII. *Sharaf-nāma-yi Iskandar*, the poem by Abū Muḥammad Ilyās Ganjawī, who bore the pen-name Nizāmī (ca. 537—606/1142—1209).
1. “Iskandar celebrating his victory over the Zinjīs and Nubians”, fol. 214a, 37.0 × 26.5 cm.
 2. “Iskandar and the dying Dārā”, fol. 216b, 37.0 × 27.2 cm.
 3. “The wedding of Iskandar and Rawshanak, daughter of Dārā”, fol. 217b, 37.0 × 26.6 cm.
 4. “Nūshāba, queen of the Amazons, showing Iskandar his portrait”, fol. 218b, 37.0 × 26.0 cm.
 5. “The depiction of Iskandar on the hunt performed by a Persian artist who took part in a contest of painters from Rūm and China”, fol. 221a, 37.0 × 26.8 cm.
 6. “Iskandar observing a Chinese slave-girl’s fighting with the Ruses”, fol. 222b, 37.0 × 24.4 cm.
 7. “Iskandar in the company of Chinese concubines”, fol. 223b, 37.0 × 25.6 cm.
- XIII. *Mathnawī* by a *miyān* Nāṣir ‘Alī Sirhindī, who bore the pen-name ‘Alī (d. 1108/1697).
1. “The artist meeting the *amīr*’s son, with whom he fell in love after seeing him in a dream and whose portrait he created”, fol. 231a, 19.3 × 17.1 cm.
 2. “The artist presenting his work to the *amīr*’s son”, fol. 231b, 19.4 × 17.1 cm.
 3. “The artist burning himself on a fire after his passion and love were rejected”, fol. 232a, 19.0 × 17.9 cm.
- XIV. *Sūz wa gudāz*, the poem by Muḥammad Riḍā Khabūshānī, who bore the pen-name Naw‘ī (d. 1019/1610—11).
1. “An Indian princess burning herself on a funeral pyre together with the body of her husband”, fol. 234a, 37.0 × 26.7 cm.
- XV. *Nigāristān-i Chīn*, the poem by Sayyid Aḥmad, who bore the pen-name Sanad (second half of the 11th/17th century).
1. “The *imām* Ḥasan, with a green covering over his face, at the funeral of the daughter of the Chinese *khāqān* and her beloved”, fol. 236a, 37.0 × 26.5 cm.
- XVI. Fragment of a poem in Turkī, *Sadd-i Iskandarī* by Nizām al-Dīn Mīr ‘Alīshīr, who bore the pen-name Nawā‘ī (844—906/1441—1501).
1. “Iskandar supporting the head of the dying Dārā”, fol. 272a, 37.0 × 29.8 cm.
- XVII. *Makhzan al-asrār*, the poem by Nizāmī Ganjawī (cf. No. XII).
1. “The Sulṭān Sanjar and a complaining elderly weaver”, fol. 283b, 36.5 × 26.7 cm.
 2. “The caliph’s barber in his pride asking for the hand of his daughter”, fol. 286b, 36.8 × 25.3 cm.
 3. “Landscape depicting probably the countryside outside of Iṣfahān, fol. 287a, 37.0 × 25.3 cm.
- XVIII. *Haft paykar*, the poem by Nizāmī Ganjawī (cf. No. XII).
1. “Bahrām Gūr demonstrating to his favorite harpist-singer, Fitna, his skill with the bow during a hunt for gazelles”, fol. 290a, 37.0 × 27.7 cm.
 2. “Bahrām Gūr in the Black Castle, listening to the tale of the Indian princess Furāq”, fol. 291a, 19.2 × 23.4 cm.
 3. “Bahrām Gūr in the Yellow Castle, listening to the tale of the Turkmen princess Yaghmānāz”, fol. 292b, 19.1 × 20.7 cm.
 4. “Bahrām Gūr in the Green Castle, listening to the tale of the Khwārazmian princess Nāzaparī”, fol. 293b, 19.1 × 20.0 cm.
 5. “Bahrām Gūr in the Red Castle, listening to the tale of the Slavic princess Nasrīnnūsh”, fol. 294b, 19.4 × 21.1 cm.
 6. “Bahrām Gūr in the Blue Castle, listening to the tale of the Maghribī princess Ādharīyūn”, fol. 295b, 19.0 × 20.0 cm.
 7. “Bahrām Gūr in the Sandal-Wood Colour Castle, listening to the tale of the Rūmī princess Humāy”, fol. 296b, 19.0 × 21.6 cm.
 8. “Bahrām Gūr in a White Castle, listening to the tale of the Iranian princess Durūstī”, fol. 297b, 19.1 × 23.3 cm.
 9. “While hunting, Bahrām Gūr encounters a shepherd punishing his dog for friendship with a she-wolf — by hanging it”, fol. 298b, 37.0 × 26.8 cm.

- XIX. *Sāqī-nāma*, the poem by Nūr al-Dīn Muḥammad Turshizī, who bore the pen-name Zuhūrī (d. 1025/1616).
1. "While hunting, the Shāh encounters an old woman complaining of his servants who took all of her birds for the Shāh's falcons", fol. 303 b, 36.5 × 28.1 cm.
 2. "A tree, which brought misfortune to the emperor of Rūm, being uprooted in an instant by a storm, thus accomplishing what people had been unable to do", fol. 306 b, 37.0 × 28.0 cm.
- XX. *Khusraw wa Shīrīn*, the poem by Muḥammad Šādiq Mūsawī Iṣfahānī, who bore the pen-name Nāmī (d. 1204/1789—90).
1. "Khusraw defeating mutinous Bahrām Chūbīna", fol. 312 a, 37.0 × 28.7 cm.
 2. "Khusraw's encounter with Shīrīn accompanied by her girl-servants", fol. 312 b, 37.1 × 26.5 cm.
 3. "Shīrīn visiting Farhād", fol. 317 a, 36.8 × 27.9 cm (see fig. 3).
 4. "Khusraw at Shīrīn's castle", fol. 319 b, 37.0 × 26.7 cm.
- XXI. *Mathnawī* by a poet with the pen-name Sa'īdā, a contemporary of Shāh 'Abbās II (1052—1077/1642—1666).
1. "A noble youth attacked by a lion and saved by his friend", fol. 328 b, 36.8 × 27.9 cm.
- XXII. *Laylī wa Majnūn*, the poem in Azarbayjānī by Muḥammad b. Sulaymān Baghdādī, who bore the pen-name Fuḍūlī (d. 963/1556).
1. "Laylī and Majnūn fainting upon seeing one another", fol. 337 b, 37.0 × 26.9 cm.
 2. "Majnūn giving his clothes to a hunter in exchange for a gazelle the latter has captured", fol. 338 b, 37.0 × 26.8 cm.
 3. "Nawfāl's fighting with the warriors of Laylī's tribe", fol. 339 b, 37.0 × 25.9 cm.
 4. "A mendicant bringing Majnūn, in chains and singing a *ghazal*, to the camp of Laylī's tribe", fol. 340 b, 37.0 × 25.7 cm.
 5. "Laylī visiting Majnūn in the desert, where he is surrounded by wild beasts", fol. 343 b, 37.0 × 29.0 cm.
 6. "Majnūn dying from grief on Laylī's grave", fol. 344 b, 37.0 × 27.0 cm.
- XXIII. *Rawḍat al-anwār*, the poem by Kamāl al-Dīn Maḥmūd b. 'Alī Kirmanī, who bore the pen-name Khwājū (679—753/1281—1352).
1. "Sultān Malik-shāh encountering an old woman who tells him that his hunting destroys the fields of his subjects", fol. 386 a, 37.0 × 35.5 cm. [8]
- XXIV. *Gul wa Nawrūz*, the poem by Khwājū Kirmanī (cf. No. XXIII).
1. "The battle between Nawrūz and Salm", fol. 394 b, 36.8 × 27.9 cm (see fig. 2).
 2. "The feast of Qayṣar of Rūm in honour of Nawrūz", fol. 397 a, 37.1 × 29.0 cm.
 3. "Nawrūz, combating with the Rūmīs, throws Qayṣar from an elephant and kills him", fol. 399 a, 36.4 × 31.4 cm.
 4. "Festive meeting of Nawrūz and Gul", fol. 401 a, 36.8 × 25.7 cm.
- XXV. The first part of the poem *Farhād wa Shīrīn* by Kamāl al-Dīn Bāfqī, who bore the pen-name Waḥshī (d. 991/1583).
1. "Shīrīn's encounter with Farhād", fol. 405 b, 19.2 × 23.3 cm.
- XXVI. *Laylī wa Majnūn*, the poem by Niẓāmī Ganjawī (cf. No. XII).
1. "Grasping the ring of the Holy Ka'ba, Majnūn entreats Allah to make his love for Laylī even stronger", fol. 408 b, 37.1 × 28.0 cm.
 2. "Nawfāl's fighting with warriors of Laylī's tribe", fol. 410 a, 37.0 × 29.2 cm.
 3. "Majnūn's mother visiting her son to persuade him to return home", fol. 413 b, 37.0 × 29.2 cm.
- XXVII. *Maḥmūd wa Ayāz*, the poem by Muḥammad Ḥasan Khwānsārī, who bore the pen-name Zulālī (d. ca. 1031/1621).
1. "Ayāz the cup-bearer dancing before Maḥmūd at a feast", fol. 420 b, 37.1 × 26.8 cm.
 2. "Filled with joy, Maḥmūd sees Ayāz, whose execution he had not long ago ordered in a fit of anger, alive and unharmed on the wall of the palace", fol. 422 a, 36.8 × 28.3 cm.
 3. "Maḥmūd's battle with the troops of the ruler of Kashmir", fol. 424 b, 37.0 × 27.7 cm.
 4. "Maḥmūd on his deathbed", fol. 428 b, 37.0 × 31.2 cm.
- XXVIII. *Yūsuf wa Zulaykhā*, the poem by Farrakh Ḥusayn b. Shāh-Riḍā Sabzawārī Ḥarawī, who bore the pen-name Nāẓim (1016—ca. 1082/1607—1672).
1. "Zulaykhā with her servant-girls in the bath", fol. 434 b, 37.0 × 26.4 cm.
 2. "In the name of their father, Yūsuf implores his brothers to have mercy on him", fol. 437 a, 38.6 × 28.0 cm.
 3. "Zulaykhā presenting Yūsuf to the Egyptian wives", fol. 440 a, 36.8 × 31.2 cm.
- XXIX. *Khusraw wa Shīrīn*, the poem by Niẓāmī Ganjawī (cf. No. XII).
1. "Shīrīn examining a portrait of Khusraw", fol. 447 b, 37.0 × 28.3 cm.
 2. "Khusraw observing Shīrīn's bathing", fol. 448 b, 36.8 × 26.4 cm.
 3. "The battle between Khusraw and Bahrām Chūbīna", fol. 451 a, 36.6 × 25.7 cm.
 4. "Farhād saving Shīrīn and his horse", fol. 453 b, 36.5 × 27.6 cm.
 5. "Khusraw before the palace of Shīrīn", fol. 455 b, 37.0 × 28.0 cm.
 6. "Joyous feast after the reconciliation of Khusraw and Shīrīn", fol. 458 a, 36.5 × 25.3 cm.

Notes

1. The manuscript (call number E 12) was acquired by the Asiatic Museum, the predecessor of the St. Petersburg Branch of the Institute of Oriental Studies, in 1919 from the Russian Ministry of Foreign Affairs. See A. F. Rozenberg, “Spisok musul'manskikh rukopisei, postupivshikh v Aziatskii Muzei za pervoe polugodie 1919 goda” (“List of Muslim manuscripts acquired by the Asiatic Museum during the first half of 1919”), *Izvestiia Rossiiskoi Akademii Nauk* (1919), p. 488.

2. Qādī Aḥmad Qumī mentions a craftsman, ‘Umar Aqtā, who made for Tīmūr (1336–1405) a Qur’ān in which each line was one *dhar*’ in length, that is 49.8 cm. See *Calligraphers and Painters. A Treatise by Qādī Aḥmad son of Mīr-Munshī* (ca. A.H. 1015/A.D. 1606), trans. from the Persian by V. Minorsky (Washington, 1959), p. 64. We note examples of several large-format Qur’āns which have reached us: (i) the so-called Qur’ān of ‘Uthmān or the “Samarqand Qūfic Qur’ān”, thought to have been copied in Iraq in the first half of the eighth century. See A. F. Shebunin, “Kuficheskiĭ Koran Imperatorskoĭ Sankt-Peterburgskoĭ Publichnoĭ biblioteki” (“The Qūfic Qur’ān of the Imperial St. Petersburg Public Library”), *Zapiski vostochnogo otdela Imperatorskogo Russkogo Arkheologicheskogo Obshchestva*, VI (1891), pp. 69–133. Its dimensions are 68.0 × 53.0 cm. It was published in facsimile in Petersburg as a full-size book in 1905, thanks to the efforts of S. I. Pisarev; (ii) the Qur’ān, somewhat smaller in size (63.0 × 55.5 cm), held in Paris at the Bibliothèque nationale. It was also copied in the first half of the eighth century. See de Slaine, *Catalogue des manuscrits arabes. Bibliothèque nationale* (Paris, 1883–1895), p. 87, No. 314 (Suppl. 150 lii); (iii) a copy of the Qur’ān executed in the 1420–1430s by the son of Shāhrukh (d. 1447), Bāysunghur-mīrṣā (1397–1433). The copy is of simply grandiose dimensions (each folio measured 177.0 × 101.0 cm). 11 folios have reached us; they are copied in *muḥaqqaq*. See Aḥmad Galchīn-i Ma‘ānī, *Rāhnāma-yi Ganjīneh-i Qur’ān* (Mashhad, 1347/1968), No. 59, p. 129; (iv) the Qur’ān copied in a hand close to *rayḥān* in about 1430 by a brother of Bāysunghur-mīrṣā, Ibrāhīm Sulṭān. Today it is held in the Pars Museum in Shīrāz. The dimensions are 65.0 × 45.0 cm.

3. This copy (59.0 × 44.5 cm) was created in Qazwīn in the *kitābkhāna* of Tahmāsp I (1524–1576) in the 1560–70s. The manuscript has not reached us, but nearly 28 separate folios have been preserved with miniatures covering the entire page. One such miniature is held in Geneva at the Museum of Art and History (1971–107/35).

4. The second part, entitled by the author *Mu‘izz-nāma*, includes volumes 3–6 (about 1,000 folios) of this huge, “folkloric” work. It is held in the Majlis Library in Tehran. Its dimensions are 50.0 × 75.0 cm. See Muḥammad Ja‘far Maḥjūb, “Būstān-i Khīyāl”, *Īrān-nāmeḥ*, II/1 (Autumn 1983), p. 49.

5. For details, see O. F. Akimushkin, *Opisanie persidskikh i tadjikskikh rukopisei Instituta vostokovedeniia Rossiiskoi Akademii Nauk* (Description of Persian and Tajik Manuscripts at the Institute of Oriental Studies, Russian Academy of Sciences). Fasc. 10: Poēticheskie sborniki, al'bomy (Poetry collections, albums) (Moscow, 1993), No. 11, pp. 55–100.

6. *A Catalogue of Persian Manuscripts*, comp. by Aḥmad Monzawī (Tehran, 1351/1972), iv, p. 3082.

7. *Gulshan*, manuscript E 12 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 380a.

8. This miniature was published in colour. See V. Lukonine, A. Ivanow, *L'Art de l'Iran* (St. Petersburg, 1995), No. 249, pp. 246–7.

Illustrations

Front cover:

“Zulaykhā recognises in Yūsuf, who is led as a slave before the Pharaoh's palace, the youth whom she saw in a dream”. Miniature to the poem *Yūsuf wa Zulaykhā* by Nūr al-Dīn ‘Abd al-Raḥmān Jāmī, *Gulshan*, manuscript E 12 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 203 b, 37.0 × 27.2 cm.

Back cover:

Plate 1. “Wedding celebrations of the young ruler of Ḥalab and Gul”. Miniature to an untitled poem by Muḥammad Kāzīm b. Muḥammad Riḍā, the same manuscript, fol. 116 a, 36.8 × 29.0 cm.

Plate 2. “Yūsuf, rescued from the well, among the members of the merchant Malik's caravan”. Miniature to the poem *Yūsuf wa Zulaykhā* by Nūr al-Dīn ‘Abd al-Raḥmān Jāmī, the same manuscript, fol. 202 a, 36.3 × 25.2 cm.

Inside the text:

Fig. 1. “Majnūn over the body of Laylī”. Miniature to *Laylī wa Majnūn* by Maktabī Shīrāzī, the same manuscript, fol. 124 a, 37.0 × 29.0 cm.

Fig. 2. “The battle between Nawrūz and Salm”. Miniature to *Gul wa Nawrūz* by Kamāl al-Dīn Maḥmūd b. ‘Alī Kirmanī known as Khwājū, the same manuscript, fol. 394 b, 36.8 × 27.9 cm.

Fig. 3. “Shīrīn visiting Farḥād”. Miniature to *Khusraw wa Shīrīn* by Muḥammad Ṣādiq Mūsawī Iṣfahānī known as Nāmī, the same manuscript, fol. 317 a, 36.8 × 27.9 cm.

Fig. 4. “Rustām, roasting an onager on a spit, turns away with his left foot a rock thrown at him by Bahman, son of Isfandiyār”. Miniature to *Shāh-nāma* by Abū ‘l-Qāsim Maṣṣūr Ṭūsī known as Firdawsī, the same manuscript, fol. 176 b, 36.4 × 32.4 cm.